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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Departmental Examinations in Grade XIII English Literature and Composition

1. ENGLISH LITERATURE EXAMINATION OF 1955

The following information in regard to the work of the candidates at the Grade XIII examination of 1955 in English Literature is presented in the hope that it may prove helpful to teachers in English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidates' answers apply only to this examination and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—12; Shakespeare—23; Longer Poems—17; Shorter Poems—12; Short Stories and Essays—12; Novel—12; Sight Poetry—12.

I. FORM OF ANSWERS

Candidates should be impressed with the importance of accurately numbering all questions and parts of questions. Before beginning a subdivision of a question, the student should read through the entire question so that material will not be

duplicated or interchanged when the answer is finally written. Lack of proper paragraphing and spacing of answers is still too frequently found.

Students often failed to link their answers definitely with the words found in the question. This resulted in a loss of marks. This error applied particularly to question 1. In this question the aspect must be named and then specific examples given. This error was also found in question 4 (a) and question 6 (Essays and "The Daughters of the Late Colonel"). The importance of underlining the key words in the question and making sure that the answer is patterned to explain these words should be stressed.

An improvement was noted in the use of definite references to support general statements. If the number of references required is stated in the question, the student should confine himself to that number, but should give each reference as fully as possible. If three references are required and four are given by the student, only the first three are marked.

It seems necessary to stress again the advantage to the student of budgeting his time. Often a student wrote five pages or even more on questions 1 and 2. It can easily be seen that other questions were bound to suffer as a result.

II. ERRORS IN SPELLING

The candidates were again allowed two errors in spelling before any deductions were made. Then deductions to a maximum of five were imposed. Many students still are careless in spelling "too", "their", "it's". The misspelling of proper names is overlooked unless the word appears on the question paper.

The following list of words includes those most frequently misspelled:

affect, argument, believe, commit, committing, dagger, definitely, Duchess, exaggerate, fulfil, humorous, its, it's, loose, lose, loyalty, Macbeth, occurred, preceding, prophecy, prophesy, repetition, rhythm, separated, simile, soliloquy, too, tragedy, tries, weird.

III. FAULTY USAGE

One mark was again deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. Sentence fragments, run-on sentences and lack of agreement between subject and verb occurred all too frequently. Many students received the maximum deduction.

The following list of major errors should be carefully noted and avoided by students if they are to receive full credit for their knowledge of the course:

1. Faulty sentence structure.
   (a) Sentences grammatically incomplete, except when used for effect.
   (b) Incoherent or ambiguous sentences.
   (c) Illogical co-ordination of clauses.
   (d) Faulty parallelism involving sentence structure if serious.
   (e) Failure to use any type of punctuation between two principal clauses not otherwise co-ordinated. Also the second example of a comma splice.
2. Shifts in tense which alter the sense or confuse the reader.
3. Shifts in person and/or number which alter the sense or confuse the reader.
4. Dangling elements. These include dangling participles, gerunds and infinitives. "Considering", "regarding", "concerning", etc. may have the functioning of prepositions.
5. Lack of agreement of verb with subject when the structure is complicated.
6. Pronoun reference. The use of a pronoun for which no antecedent can be found or identified.
7. Illiteracies and crudities not obviously slips.
   (a) The *second* gross misuse of words. "Anyways", "anywheres", "&", etc.
   (b) Incorrect verb forms—"would of taken", "done" for "did."
   (c) Confusion in case and in other grammatical functions.
   (d) Double negatives.
   (e) "Is when", "is where", if repeated.

IV. NOTES ON THE ANSWERS

Question 1.

> With specific references to incidents in the play *The Barretts of Wimpole Street,* describe briefly *two* different aspects of the unwholesome environment in which Elizabeth Barrett lived, and show what Robert Browning offered by way of contrast to each.

This question definitely requires the student to state the aspect and what Browning offered in contrast to the unwhole-

some aspect chosen. This fundamental requirement was often disregarded by students. Instead of stating briefly the first aspect and illustrating it with definite references in one paragraph, and then stating what Browning offered by way of contrast in a second paragraph with proper illustrations, many candidates wrote long rambling answers which merely synopsized the play. Thus they lost marks and time on a fairly straight-forward question.

Some unwholesome aspects accepted were as follows:

monotonous life; burdensome restrictions on gaiety; tyranny, brutality, or sadism; opposition to any kind of courting or marriage; possessive and self-centred father; morbid atmosphere; perverted kind of love; deceit; use of religion by Barrett for his own purposes.

The following answer was given full marks:

1. Elizabeth Barrett was the eldest of a family of sons and daughters who lived lives completely dominated by their father, Edward Barrett. The fear which all the children felt is shown early in the play when Henrietta "stops in her tracks" as she "polkas" about the room when the news is spoken that Mr. Barrett is leaving town for a short while. The reason for her stopping so suddenly is the fact that Mr. Barrett has just entered Elizabeth's room, where the demonstration is taking place. Later in the play, Barrett witnesses the gradual withdrawal of Elizabeth from this total subjection, and writes a letter to her, informing her that the family will leave for Bookham on the twenty-second. Arabel accepts this order at once, and makes plans for the departure. Elizabeth too, although unwillingly, accepts her father's command as inevitable, for she tells Browning that she will be leaving London, and shows him the letter.

   In contrast with this family despotism, which Henrietta had referred to as the keeping of "slaves", Browning offers Elizabeth freedom. While Barrett was unwilling for Elizabeth to go to Italy, Browning plans to take her there, and to give her spirit freedom. While Barrett was the ruling force in his household, Browning realizes that he is not complete in himself, and he draws on Elizabeth's strong mind to complement his strong body. His strength needs Elizabeth's weakness. In place of the uncompromising Barrett, Browning used "give and take" with Elizabeth.

   Elizabeth Barrett lived in a household whose head had an unnatural view of love. Mr. Barrett forbade any of his children to marry, and spoke to Elizabeth of love as being the "lowest urge of the body". Although he said that he had conquered the emotion in himself, he tried to extract a form of love from Elizabeth, and said that she was "all that he loved in the world". On learning of Henrietta's love for Captain Cook, Mr. Barrett used physical violence to extract an "oath" from her that she would have no communication with Captain Cook again, despite Elizabeth's protests. His love for Elizabeth was a love that "demands all and takes all and gives nothing in return."

   On the other hand, Browning offered Elizabeth ardent, true love based on admiration, similarity of tastes, and similarity of

philosophies of life, for example their viewpoints on failure. His was not the selfish love of Barrett. When Browning was proposing marriage, he declared, "Do you imagine I am going to allow myself to be elbowed out of your life to satisfy the selfish jealousy of an insane man?"

Question 2.

Having selected from King Lear, or Macbeth, or Julius Caesar, or Hamlet, a full and well-rounded speech (or soliloquy) which has in a high degree both dramatic and poetic value:

(a) state concisely the ideas presented in it,
(b) show its dramatic significance,
(c) discuss its poetic merits.

(a) A "full and well-rounded speech" was often not selected. (e.g. "The wheel is come full circle." was selected from King Lear.)

Students taking a short speech had little material with which to earn marks in all three points.

Statement of ideas was sometimes too general; often students gave an interpretation of the material of the selected speech rather than the ideas the speech contained.

Many misinterpretations of familiar passages occurred; for example, "milk of human-kindness." Many assumed "kindness" referred to compassion instead of species.

As a rule, part (a) was fairly well done, although sometimes the answer was a mere paraphrase of the whole speech without selection of definite "ideas."

(b) Dramatic significance.

Here students sometimes twisted the passage to fit a memorized list instead of analysing the passage itself.

Often the student got too far away from the passage and told the whole story of the rest of the play.

A typical unsatisfactory answer—"This speech reveals Macbeth's character." No comment or development of what aspect of character was revealed was then made to complete the answer.

(c) Poetic merits.

This question was generally very badly answered. There was considerable confusion between the terms "poetic form" and "poetic merits." Many students appear to entertain the idea that rhyme is an indispensable ingredient of all poetry. A lack of understanding of the properties and merits of blank

verse coupled with general comments that might apply to any passage of poetry penalized answers to this question. Specific merits, when mentioned, were seldom illustrated adequately.

In general, students often did not pay enough attention to what was asked in the whole question when choosing their speech.

A great many students did not mark the three parts a, b, c, as indicated on the paper; some did not even divide their answer into three paragraphs.

Students who had not memorized any passage from the Shakespeare play were badly handicapped in this question. Memory work is still part of the Grade XIII course of study.

Question 3.

Referring to *three* different scenes of *King Lear* or *Macbeth,* or *Julius Caesar* or *Hamlet,* either support or oppose the following statement made about the central figure of the play which you have studied:

"I am a man more sinn'd against than sinning." (Lear's words)

OR

"For brave Macbeth—well he deserves that name—." (The Sergeant's words)

OR

"And Brutus is an honourable man." (Antony's words)

OR

"His madness is poor Hamlet's enemy." (Hamlet's own words to Laertes)

In general, students who supported the quotation received higher marks than those who attempted to refute it, largely because the student found a greater wealth of evidence in the play to support the quotation.

In *King Lear,* for example, the student could make a strong case for Lear having sinned in the opening scene, but could then find no evidence to continue the argument in later scenes.

In *Macbeth,* it was relatively easy to develop strong support for Macbeth's bravery, but students who attempted to show that he was not brave became confused in attempting to discuss "moral cowardice" even to the extent of asserting that "moral cowardice" almost prevented him from killing King Duncan.

In *Julius Caesar,* students with a good knowledge of the play had no difficulty in proving Brutus an honourable man,

but those who chose to oppose the statement found less evidence to support their view.

Students who supported the view that Hamlet's madness (or his assumed madness) was his enemy did well. Those, on the other hand, who chose to prove his madness, or assumed madness, beneficial to him, frequently distorted their own evidence to make it fit their theory.

In all four optional choices there was a general failure to deal with specific scenes as required by the question.

The following answer on Macbeth's bravery was given full marks:

3. Macbeth well deserved to be called brave. It is true that he cowered when plagued by the supernatural and by his imagination, but never did he tremble when confronted by a human adversary.

In the second scene Macbeth's valour is clearly shown. He led the king's forces against the rebel Macdonwald. He plunged into battle with no thought for the kerns and gallowglasses, but fought through them until he found the traitor and "unseamed him from the nave to the chaps." He was nothing daunted by the immediate entry of the forces of the king of Norway, but, tired though he was, began anew so vigorous a campaign that the foreign troops were routed. The king, the sergeant, the nobles have nothing but praise for the valiant Macbeth.

When Macbeth's castle is beseiged by Malcolm and the English forces, his safest course would be to stand seige. He has few supporters; the thanes have all fled to Malcolm. His fate seems set, for Birnamwood has come at last to Dunsinane, but he is sure that his castle can stand siege. But he is not one to be hunted down and trapped. He prefers to give open battle like a man. And so he orders his forces to sally out, and meet in hand-to-hand combat Malcolm's men.

When he at last confronts Macduff, he is still confident that he will conquer. The apparitions seemed to indicate that no man could defeat him. Macduff soon reveals his premature birth, and Macbeth can no longer count on supernatural help. He is, however, nothing daunted, and refuses to yield himself. He resolves to fight, like a soldier, and dies after making a brave stand.

Question 4.

(a) Referring either to *Tintern Abbey* or to *David,* discuss *three* lessons learned through his experience with nature which have made the poet more mature.

(b) Demonstrate by reference to passages from *Andrea del Sarto* the effectiveness of the dramatic monologue in presenting

(i) an action
(ii) an idea
(iii) a characteristic of a person.

(a) There was a very wide range in the answers to this question. The good students who chose *Tintern Abbey* did better

than those who wrote on *David*. The poor students who chose *Tintern Abbey* were completely confused, but the average students who attempted to write on *David* often received six marks out of the nine allotted. The wording "three lessons learned from his (the poet's) experience with nature" was interpreted by many as lessons *about* nature, and for this reason many students writing on *David* missed such obvious lessons as "the value of friendship" or "how to avoid panic under difficult circumstances."

Too many students did not read the question carefully enough to see that they must discuss "lessons learned", and whichever poem they chose, proceeded instead to recount experiences of the poet or speaker that had "matured" him, making no reference to "learning."

The following answer received full marks:

4. (a) Wordsworth has learned that nature has the power to encourage man, for he found in the peaceful scene of the Wye, comfort even when he was in the busy city. He says that these scenes "have not been as is a landscape to blind man's eye." His spirit often sought comfort in turning to the sylvan Wye, when the world about seemed so confusing and senseless.

He has learned to think about nature, not merely to feel it. When a youth, he took pleasure in sensuous knowledge of nature, feeling her impassioned heart. But now he hears often "the still sad music of humanity" and ponders upon the lessons nature has for the seeker. He has become sympathetic, humanized.

He now recognizes that nature is a safe anchor for his affections, for "Nature never did betray the heart that loved her." He finds in nature a solace when the world of human beings seems cold and false. Nature has power to inform him with lofty thoughts, and keep him from losing his faith even in the face of malice, censure, and "greetings where no kindness is."

(b) Only a very small proportion of the candidates were able to secure full marks for this part of the question. Most students mentioned an "action", an "idea", and a "characteristic" presented in *Andrea del Sarto,* but did not attempt to show the effectiveness of the dramatic monologue in presenting these.

"An action" was often interpreted by the student as the central conflict or as actions in general. A specific individual act or movement was indicated by the question. "An idea" was interpreted by many to be synonymous with a fact or a surmise on the part of the reader rather than a thought of a philosophical nature. Instead of "a characteristic" many students gave a full character analysis.

The following answer received full marks:

4. (b) (i) One action which is presented effectively in "Andrea del

Sarto" is the quick, furtive alteration which Andrea makes in Raphael's painting. We can see the action plainly taking place, and we can feel the furtiveness of it, as Andrea says to Lucrezia, "Still, only you to see," "Give me the chalk!", and, "Quick, rub it out!" The action is presented smoothly, vividly, and without any lengthy description.

4. (b) (ii) The dramatic monologue is ideal for presenting ideas. The thoughts come directly from the mouth of the person concerned. Because they have formed part of the character's own experience, we can immediately grasp their application. For instance, Andrea tells Lucrezia how he stole from Francis, and let his parents die from want. We can see that he is constantly tormented by these acts. "You see how one gets rich!", he says. We feel that it is better to be poor and honest.

4. (b) (iii) Our imagination easily penetrates through the words of the speaker to grasp his true character. Andrea is revealed as very weak-willed; what he says of his actions confirms our opinion of him. He is unable to keep Lucrezia with him. Also, he bows to her slightest wish, as when he stole Francis' money and bought their house. She made him give up his painting to live with her.

Question 5.

(a) Show how any *two* of "On His Blindness", "The Hare with Many Friends", "My Last Duchess", and "Dover Beach" differ in treating the subject of loyalty.

(b) Compare the two poems chosen in (a) under the following headings:

(i) purpose,
(ii) method of development,
(iii) choice of words.

On the whole (a) part of this question was answered better than (b) part. Most students had no difficulty in distinguishing between different kinds of loyalty, as loyalty to God, to friends, or to wife or husband. Many students showed clearly with examples, that the subject of loyalty was treated differently in each poem: by sonnet, by fable, by dramatic monologue, or by lyric, respectively.

Unfortunately, many students did not know how to compare poems properly. They did (i), (ii), and (iii) for each poem separately and did not try to find actual points of comparison. Also they were not definite enough, and failed to give sufficient examples.

The question on the choice of words was very poorly answered by nearly everyone. Most answers were too vague and lacked examples, or if examples were given, they were poorly chosen, or did not correspond to the class of words mentioned by the student. Furthermore little attempt was made to establish a point of comparison or contrast.

Many answers were very long. Despite a possible overlap

between (a) and (b) many students failed to organize their answers and tried to obtain marks twice for the same material. Also there was a tendency to paraphrase the poems rather than to select pertinent detail.

The following answer was given full marks:

5. (a) In "The Hare with Many Friends", Gay satirizes the subject of loyalty, while in "Dover Beach" the poet, Arnold, states that we "must be true to one another." The first poem deals with the fact that one cannot have many loyal friends. Rather, one may have one true friend or many casual ones, who will prove disloyal in times of stress. Arnold, on the other hand, speaks of times of stress, says that the means of overcoming the confusion and darkness is to be true to one another. Gay's poem is metaphorical in that it takes an example of disloyalty in the animal kingdom, but Arnold treats the human race directly.

5. (b) (i) The purpose of "The Hare with Many Friends" is the presentation of a polished bit of poetry which expands the moral that one true friend is better than many false ones, and which cleverly satirizes the lack of fidelity among men when it is a question of helping a friend out of difficulty.

The purpose of "Dover Beach" is to present an intellectual appeal to people to be true to one another since the "Sea of Faith" is no longer at the full.

Although Gay's poem and Arnold's poem both treat loyalty, Gay treats disloyalty as a weakness of men (and animals) and Arnold treats loyalty as a means of overcoming the lack of faith among mankind.

(ii) Gay's poem is developed by means of elegant little rhymed closed couplets all in one stanza, while "Dover Beach" makes use of an intricate rhyme scheme which interlocks between the several verses, which are of uneven length. The metre of "Dover Beach" is slow and irregular, with the result that the poem is read slowly. "The Hare with Many Friends", on the other hand, moves quickly. Gay states his moral at the first of his poem and then develops it. Arnold deals with the theme of loyalty at the end, after opening with description of the shore of England and the lights of France, and moving to a philosophical study later. Gay's poem has no beautiful description developing into a philosophy. Both poets develop their work by means of figurative language. Gay exemplifies human weakness by using the hare and the bull and the goat and sheep. Arnold's use of figurative language to develop his subject is deeper, for he compares faith to a sea and says that it is no longer at high tide.

(iii) Gay uses prosaic words in his poem, while Arnold's diction is definitely poetic. Examples are "bull", "stint" in Gay's poem and "twinkle" and "fling" in Arnold's work. Both poems use figurative language, but Gay's poem is figurative in idea, while Arnold's is in language, for example "Sea of Faith."

Question 6.

Using details from "Rip Van Winkle", describe briefly the following settings (including the appearance of the people): the village in the days of King George; the secluded retreat of the bowlers; the village after Rip's return.

OR

Use *four* incidents in "The Daughters of the Late Colonel" to show the daughters' lack of the capacity for enjoyment.

OR

Discuss *one* of the following topics with definite references to *three* relevant passages in the chosen essay:

Nice discrimination in Lynd's "Silence";
Indignation in McAree's "They Call It Sport";
Keen analysis in Benson's "On Growing Older";
"Fine writing" in Phelp's "Sunrise".

In the first option on "Rip Van Winkle", many students failed to distinguish between description and narration. Many told more details of the story than of the descriptions required.

The second option asked for four incidents from "The Daughters of the Late Colonel". In many answers the incidents were not clearly indicated by a specific speech or action. Paragraphing was badly done, many students writing one paragraph instead of four, as the question would suggest.

In answering the questions on the essays, it was evident that many candidates did not know the precise meaning of "nice" as applied to the term "discrimination" (Lynd's "Silence") and that very few students were aware that "fine writing" is prose that is inflated, trite or indirect (Phelp's "Sunrise").

Unless the student is asked to give his own opinion, he should confine his answer to the ideas given in the essay (McAree's "They Call It Sport").

The following two answers were considered quite adequate:

6. Nice discrimination in Lynd's "Silence."

The first paragraph of the essay shows discrimination. Lynd knows well how to laugh with his fellow-humans, yet not to laugh at them. He satirizes, gently, their foibles, their vanity, and their affectations, yet knows exactly where to draw the line, to avoid offence. An excellent example is his description of the young man who "held up for half an hour the monologue of a prince among modern art, to tell us absolutely nothing about himself with opulent long-windedness." Therein lies the sting. Now the salve: "none of us except the young man himself liked it, but he looked as happy as if he had a crown upon his head." He realizes that "ninety-nine percent of all our conversation is no more than the buzzing of a fly" but "one longs to join in the buzzing sound. At a dinner-party it is better to be a mosquito than a mute."

Another example of Lynd's discrimination is his delicacy in dealing with the subject of conversations of three which become limited to two. He does not berate our poor human nature; nor laugh us to scorn; rather he relates with infinite gentleness and patience the tale of the two old college-mates, who "laugh with dreamier and dreamier eyes over incidents which to them convey all the fun of youth" but to the third member of the party, who

smiles mechanically, "seem mere inanities of the memory."

The last example I should like to choose of Lynd's nice discrimination is his sensitive appraisal of the emotions which perfect silence can rouse in us—his reverence in dealing with such a topic. He enters wholly into the spirit of those men who discover ruined cities, or into that of worshippers in a cathedral. He knows how Wordsworth felt at dawn, alone, on Westminster Bridge, looking forth on sleeping London. He recognizes that silence "brings us close to the borders of some mysterious reality which we seem to miss in the common din of life."

6. The two girls, Josephine and Constantia Pinner, in "The Daughters of the Late Colonel" lacked a capacity for enjoyment. One incident which shows this is the visit from their nephew, Cyril. It would be natural to think that they should enjoy one of these rare visits from their only nephew. But instead, they get into embarrassing conversations about Cyril's father's liking for meringues, and with their father who is so deaf they have to shout at him. This, added to the fact that the girls are unable to decide whether the clock is fast or slow makes the visit an unpleasant one and shows the daughters have no capacity for enjoyment.

A second incident which proves this is the dinner with Nurse Andrews. A dinner party with a nurse who will soon be leaving should be an enjoyable affair but instead the girls get into a hopelessly embarrassing situation when they discover that there is no jam. They cannot decide what to do about it and thus the whole dinner is ruined because the girls have no capacity for enjoyment.

A third incident which proves this is towards the end of the story when the sisters hear the notes of the barrel organ from the street below. This music should have been pleasing to them and should have caused enjoyment. But, instead, the girls think back to the days when their father was alive and they had to pay the organ-grinder to keep the organ quiet. The notes of the organ remind them of their father thumping his cane. Thus the pleasant music is not enjoyed by the girls.

A fourth incident concerns the visit of their minister following the death of their father. While it is true that the enjoyment they should have received from a parson's visit would not be the same as from the three more pleasant incidents previously mentioned, nevertheless, they should have received some consolation and pleasing benefits from his visit. But, instead, the questions of taking communion and of what kind of funeral they would like upset the girls and caused so much hesitancy that they appear confused at the end of the visit and received no pleasure or enjoyment from it. Thus the girls show a lack of the capacity for enjoyment.

Question 7.

(a) Describe with significant detail *two* scenes from Jane Austen's *Pride and Prejudice* in which Elizabeth *or* Darcy makes serious mistakes in speech or action.

(b) Describe *two* later scenes in which Elizabeth *or* Darcy makes amends for the mistakes described in your answer to (a).

This question was, in general, rather poorly answered. Many students especially in part (b) failed to describe a *single* scene; for example, they would deal with *all* the amends Darcy made in the latter part of the book. Other students were not

sufficiently familiar with the setting of the novel to distinguish between the Maryton Assembly and the Netherfield Ball. In many cases, students misinterpreted an incident; for example, Darcy's explanatory letter to Elizabeth was considered to be a humble apology for the manner of his first proposal. Even students who were well-informed showed a regrettable lack of good judgment. The question called for *serious* mistakes; consequently students should not have concerned themselves with trival occurrences such as Elizabeth's refusal to dance with Darcy at Sir William Lucas's. Frequently the amends did not match the mistakes or Darcy was said to have made amends for a mistake of Elizabeth's; for example, Elizabeth's mistake in believing Wickham's story and helping to establish Darcy's bad reputation was amended by Darcy's letter justifying his treatment of Wickham.

The following answer was considered satisfactory:

7. Darcy makes a mistake in separating Jane and Bingley quite early in the story. He feels Jane is not in love with Charles, and is socially inferior and so he is doing the right thing. Charles had to go to London on business so Darcy convinces him to spend the winter there. He feels that Mrs. Bennet and Lydia are very giddy and would prove to be a source of constant embarrassment to Bingley. Jane is so deeply hurt and cannot understand Bingley's complete change in attitude.

He also makes the mistake, in proposing to Elizabeth, to tell her that he feels the marriage is wrong, for his family is socially superior and her mother and sisters would be degrading to his position in life. This arrogant proposal only wins for him Elizabeth's distaste and a forceful refusal. He tells her he loves her but that he struggled against it, believing it to be a mistake.

7. (b) Darcy makes amends to Jane by later telling Bingley that Jane loved him and thus was the instrument in bringing them together. Charles comes to Longbourn with Darcy, having come to the district to hunt. Jane and Bingley are thus reunited.

He apologizes to Elizabeth for his former arrogance when they are out walking at her home, shortly after the engagement of Jane. He says all his life he was "proud in action although not in principle" and by her he was "properly humbled." He has thus overcome his pride and his love has deepened. The two lovers are happily united.

Question 8.

THE PLOWMAN

All day I follow
Watching the swift dark furrow
That curls away before me,
And care not for skies or upturned flowers,
And at the end of the field
Look backward
Ever with discontent.
A stone, a root, a strayed thought
Has warped the line of that furrow—
And urge my horses round again.

Sometimes even before the row is finished
I must look backward;
To find, when I come to the end
That there I swerved.

Unappeased I leave the field,
Expectant, return.

The horses are very patient.
When I tell myself
This time
The ultimate unflawed turning
Is before my share,
They must give up my rest.

(a) Derive from the poem *three* significant thoughts about man or about nature or about both.

(b) Show how the incidents in the four divisions of the poem are arranged and developed for the effect which you think the poet desired.

(c) Explain and illustrate the poetic value of the mingling of commonplace and "literary" words in "The Plowman."

Some students failed to leave sufficient time to answer this question adequately.

(a) This question was fairly well answered. Some students expressed thoughts about the plowman, rather than about man in general, and as a result were penalized one mark out of three. Some students wasted time in unnecessary elaboration of these thoughts.

(b) The students who merely paraphrased the thought of the poem received no marks. For full marks, students were required to state the effect the poet desired to achieve, indicate the arrangement of incident used to achieve this effect, and exemplify this arrangement by listing in order at least three incidents from the poem.

(c) Many students effectively stated and illustrated the poetic value of the use of literary and commonplace words. Frequently, however, the value of the mingling of these two kinds was not dealt with. Many students made a statement but failed to illustrate it.

The fact that some students were capable of excellent appreciation of the poem is revealed by the following answer which received full marks:

8. (a) Man always views his finished work with discontent.
He is always hopeful that *this* time he will achieve perfection.
He cares not for nature's beauties, "the skies or upturned flowers", being preoccupied with his task.

(b) In the first stanza, the poet introduces the theme, the unsuccessful attempt of man to achieve perfection. In the second stanza

he cites a particular illustration of how the attempt is foiled, the fact that he looked backward once instead of looking ahead throughout the whole furrow. Since the next stanza is very short, it contrasts with and acts as a relief for the other stanza. It also emphasizes the quick impulse that forces him to go back again to the work. He ends the poem almost where he began it, with the man behind the plough again, starting all over to plough a straight furrow. In this way the form of the poem is in a circle and symbolizes the everlasting continuous attempt of man to find perfection and to succeed.

(c) "Literary" words, such as "appeased" and "ultimate", are here blended with such commonplace words as "flowers", "stone", "root", and "horses." The value of such a mingling is to harmonize the common things of nature with man's ever-present desire for accomplishment and achievement in such respects as "literary" and spiritual fields.

2. THE ENGLISH COMPOSITION EXAMINATION OF 1955

The following comments on the Grade XIII examination of 1955 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	60 marks
The Reconstruction of the Durham passage	9 marks
The Grammar	8 marks
The Vocabulary	3 marks
The Précis	20 marks
Total	100 marks

Question 1. The Essay—60 marks

A. *Standards*

The following are, in part, the standards by which the essay was marked:

1. The essay shall be marked on a basis of 60.
2. The essay shall be judged on its merit, and penalized for errors.
3. Prejudice shall on no account influence the mark.
4. Serious irrelevancy may cause the candidate to fail.
5. Failure to organize the thought into acceptable paragraphs may place the essay under 50%.
6. An essay of exceptional merit shall not be penalized

for its brevity. Content is more important than length.

An essay that exceeds the required length shall not be penalized unless it is wordy.

7. Over-punctuation or under-punctuation that is not a major error should be considered in relation to the candidate's style.

B. *Grading*

(a) Passing grades are given for positive merits; less than 50% is given an essay with serious defects.

(b) The essay should be graded on what the candidate has to say. The style should be clear, forceful, and correct. If the candidate, carried away by his enthusiasm, has committed errors in style, the total effect of the essay should be considered.

1. *Failures (below 30)*

Unless there are compensating merits, three major errors of *different* types, many examples of a single major error, or frequent minor errors of different types, should put the essay below fifty per cent (30 marks). Very defective essays shoud be marked below forty per cent (24 marks).

2. *Credit (30-35)*

The credit essay is commonplace, and comparatively free from errors. It passes because there are not enough serious defects to justify failing it, nor enough positive merit to justify awarding it honours.

3. *Honours*

In order to deserve honours the candidate must show that he can write reasonably well and that he has some power of organizing his ideas.

(*a*) *Third Class (36-39)*

The third-class essay resembles the credit essay in being commonplace, but it reveals more power of organization than a credit essay. It resembles a second-class essay in having some merit in either content or style, but it lacks the vitality of the second-class essay.

(*b*) *Second Class (40-44)*

The second-class essay has definite merit in content *or* style, and is competently handled and interesting.

(*c*) *First Class (45-60)*

The first class essay has merit in content *and* style.

A thoughtful essay written in a plain, straightforward style shall be given First Class Honours. An essay to be worth this grade should interest the reader. Essays in this class fall into one of the following divisions:

The Low First (45-50 marks, 75-84%)

The low first is attractive and meritorious. Some of its merits are its content, vocabulary, and sentence structure. The candidate has had something to say and shown definite ability in expressing himself.

The Middle First (51-54 marks, 85-90%)

The middle first is excellent in content and style. Some of its merits are comprehensive and intimate knowledge of subject matter, freshness of thought, skill in arrangement, command of sentence structure (variety, emphasis, smoothness), and consciousness of word values.

The High First (55-60 marks, 91-100%)

The High First is distinguished. It has marked individuality in content and style.

C. *Examples of Major Errors*

1. Serious defects in paragraphing, such as lack of unity and coherence. These defects should be noted particularly in the introductory paragraph. Any paragraph of one sentence is not necessary a defect in style.

2. Careless shifts in tense, person, and number.

3. Dangling of misrelated participles or gerunds or infinitives.

   For example—

   He died in 1793, making him fifty years old.
   Entering the room, his eye was struck by a large picture.
   On opening the door, the bell rang.

   Note that "considering," "regarding," "concerning," etc., may have the function of prepositions, e.g., "Considering his qualifications, the position was a suitable one." Do not penalize such statements as—

   "Talking of elections, who will win this year."
   "Allowing for exceptions, the rule may stand."
   "Twelve men were saved, not counting the dog."

4. Failure to make the verb agree with the subject. Collective nouns and pronouns often deserve special consideration.

5. Failure to make the pronoun agree with its antecedent, e.g., The sale of tickets far surpassed those of last year. The use of the plural after "everybody," "everyone," "anybody," and "anyone" is considered only a *minor* error.

6. Use of pronouns with incorrect or indefinite antecedents (serious cases, e.g., My father is a lawyer, which is a profession I intend to follow). When the reference of such pronouns as "which", "this", and "that" is clear, do not penalize, e.g., "It was a dull day, which made reading difficult" is a minor error.

7. Illiteracies and crudities—

   (a) In diction— "always", "anywheres", "a long ways", "irregardless", "& etc." A single example is marked as a minor error.

   (b) Verb forms such as "would of taken," "done" for "did".

   (c) Faulty use of double negatives, e.g. It isn't hardly fair.

   (d) Adjectives used for adverbs, e.g., "real" for "really," (Note that "slow" may sometimes be used as an adverb, e.g., "Drive slow.")

   (e) Errors in case, such as "between you and I." Accept "It is me."

   (f) Glaring misuse of words, e.g. lie, lay—sit, set.

8. Faulty sentence structure.

   Three different *types* of faulty sentence structure will count as three major errors.

   (a) Sentences grammatically incomplete, except when used for effect.

   (b) Incoherent or ambiguous sentences. Ambiguity —Toronto is nearer to Montreal than Hamilton.

   (c) Illogical constructions.

      i. Faulty subordination—Our clothes began to feel damp from the fog when we decided to build a fire.

      ii. Faulty co-ordination—a confusing combination of assertive and interrogative ele-

ments in the same sentence illustrates faulty co-ordination of clauses. "And which" or "and who" clauses such as—The day was delightfully cool, and which seemed ideal for our trip.

iii. "Cat and dog" sentences exhibiting serious lack of unity. The Chinese are good warriors and they eat rice.

(d) "When" or "where", or "because" clauses used in error in place of predicate nouns or in place of noun clauses.

e.g., I see where the East Germans are rioting.
An error is when you make a mistake.

Accepted—When I come in is my business.
That is where I live.

(e) Comma splice.

Major error—Father and mother went shopping, father worked in the market.

Accepted in narrative—He threw the weapon from him, it clattered noisily to the floor.

(f) Fused Sentence.

Failure to use any type of punctuation between two principal clauses not otherwise co-ordinate, e.g., He walked down the street he saw a policeman.

(g) "Then", "hence", "therefore", "moreover", "thus", used as co-ordinating conjunctions and not preceded by the proper mark of punctuation, the semicolon—major error without punctuation, minor error with a comma.

Co-ordinating "so" requires at least a comma.

(h) Faulty parallelism involving sentence structure, e.g., The owner called the dog and the same time pulling the leash.

(i) Sentences which cannot be analysed.

D. *Examples of Minor Errors*

1. Confusion in the use of words—misuse of words.

(a) A single example of any confusion or misuse, e.g., affect, effect; liable, likely. "Liable" should not be used to mean "probable".

(b) Confusion of "shall" and "will".

(c) "So" for "very" except in conversation or informal writing.

(d) "So" for "so that." He went home so he could study.

2. Vague use of pronouns, especially "it", e.g. It says in the paper that we are going to have rain.

3. "Due to" used adverbially, e.g. Due to lack of study, he failed in his examinations.

Correct use—His failure was due to inattention.
The funds due to him were delayed.

"Like" used as a conjunction. The use of like as a conjunction is controversial. The trend is to accept "like" as a conjunction.

He is like his father. (formal written usage)
He did like he said he would. (colloquial)
He is sick like. (illiterate)

4. Use of plural pronouns after "everybody", "everyone", "anybody", "anyone".

5. Misplaced or confused correlative, e.g., He not only came to sing but also to play.

6. Faulty ellipsis or incomplete comparison.

When six years old my grandfather died.
Exercise improves the appetite as well if not better than a tonic.

7. Faulty parallelism not involving sentence structure, e.g. He was tall, blond, and had curly hair.

8. Unidiomatic use of a preposition, e.g., He came in the room.

9. Misplaced modifiers, e.g., He read the message written on the paper with a frown.

10. Single example of shift in tense, person, or number.

11. Frequent unnecessary use of the passive voice—and needless shifting from active to passive.

12. Abbreviations—

Common abbreviations, such as "gov't" "sp." and (&), are penalized once.

13. Improper syllabication is a minor error.

E. *General Comments*

1. Some reasons for failure were as follows:

    1. lack of knowledge about the topic,
    2. inability to plan the essay,
    3. misinterpretation of the topic,
    4. inability to develop full paragraphs,
    5. mediocrity of style—dullness, drabness, use of hackneyed English,
    6. poor command of sentence structure,
    7. inability to use concrete examples.

2. Common defects:

    (a) Punctuation—

    Teachers should give attention in composition classes to the proper use of the comma and the apostrophe. Students should be taught the use of the colon and the semicolon. The comma blunder was very frequently encountered. Punctuation generally was weak.

    (b) Agreement—

    Students made many errors in the agreement of verb and subject, especially with the verb "to be".

    (c) Pronoun reference—

    Every possible kind of error was made in the use of pronouns. Many pronouns were used for which there was no clear relation to an antecedent or for which the antecedent was in the title of the essay. The use of the unrelated "which" and of the vague "this'' and "it'' was frequently found.

    (d) Slang and Colloquialism—

    A great many students are incapable of distinguishing between the spoken and the literary language. It would seem advisable to discourage students from employing dubious usage. Much use could be made of a comprehensive list of unsuitable expressions. On the other hand students should be told that a stilted, wooden, or flowery style is almost as bad as a slangy one.

(e) Good Taste—

Students should be warned that essays, especially when intended as humorous, must be in good taste.

(f) Ideas and Style—

Few students seem capable of expressing an idea with vigour and force. Individualism in style—excepting certain wild eccentricities—is still notably absent from the essays. Teachers should strive to have their students write in a clear, sincere, lively style.

(g) Irrelevancy and Twisting—

Some students still try to fit prepared essays to one of the topics given, others write completely irrelevant essays. Such practices lower considerably the mark for the essay.

(h) Paragraphing—

Too many students were unable to write complete well-developed paragraphs. A considerable number of students wrote essays containing only one paragraph; too few paragraphs often occurred in descriptive essays.

F. *The Essay Topics*

(a) How I earn money.

This topic produced some irrelevant essays but many second class ones. It was not a good topic for the best student.

(b) Colour in modern life.

Many observant and cheerful candidates wrote upon this topic with success.

(c) The contributions of New Canadians to life in Canada.

A good deal of generalizing occurred, some of it sentimental.

(d) The tyranny of fashion.

This proved to be a good topic.

(e) "Amusement is the happiness of those that cannot think." Pope.

Philosophic students wrote well on Pope's generalization.

(f) A village, town, or city by night.

Perhaps the most popular subject, it produced reflective, descriptive and narrative essays of high quality.

(g) On remaining in Canada or leaving it.

Some good essays, but a good deal of oratory.

(h) On having a sense of wonder.

Many remarkable essays worth printing were written, but many students who wrote on this topic did not distinguish between "wondering" and a sense of wonder.

(i) The attraction of things old and new.

Very few essays were written on this topic.

G. *Sample Essays—Excellent*

The six essays printed below are examples of excellent, even distinguished, writing. None of them received less than fifty-one marks (85%).

ON HAVING A SENSE OF WONDER

A sensitive appreciation of the subject.

She was very young when her family moved into the house with the hall window. Her heart, filled with wonder and delight, warmed when she saw the window with its three rows of glass.

The first row was made of red panes, and it was through this row that she looked into the rose garden below when she was a little child. Everything outside the window was changed by the red glass. The garden held only red roses, with deeper red leaves. The trees rustled their dark red leaves in the soft wind. The orange-red sun in the violet sky cast a rosy glow over the garden, the paths, and the grass. The stone wall which shut this delightful fairy-like land from the rest of the world was a deep dark rose. She would spend hours gazing and wondering at her garden painted in rose and pink, and she carried its warm delight through her childhood. Soft and gentle were those childhood days, bathed in a soft red glow; the warm days on the beach when she gathered pink shells and pebbles for her little red pail; the flaming delight of a new pair of red shoes; a new book of poems; the sleepy contentment of the familiar red flames in the grate; and the warmth and happiness of being loved.

The second row of panes were blue glass, and through this row she looked when she was a young girl. Gone were the rosy joys of childhood and in their places had come the mysterious wonder of a new garden bathed in a blue translucent light. Now, cool blue flowers with soft blue leaves bloomed in the garden. The leaves and the grass were indigo, and the sun from its deep blue heaven cast a subtle light on the garden, now closed in by a stone wall of deep grey blue. Everywhere there was mystery, and in the grey blue shadows lurked the aura of new thoughts, new delights, new sorrows, new wonders. The mystery of her garden once more pervaded her life; the choking sensation of riding through wind, beneath

a grey, troubled sky, of being one with the cantering horse beneath her; the new joys and pains of life away at school; the nostalgia of a first ball; the mysterious glimpse of Spain, and the sickening rhythm of a tango. All these wonders belonged to growing up.

But now she has reached the third row of panes. Once this row too was coloured, but now only colourless glass fills the space. As she looks through the last row, she realizes that she has grown up. The warm childhood wonders and the mysterious girlhood wonders have left the garden. Now indeed, some of the roses are red, but there are also yellow and white ones; now indeed the sky is blue, but there are white puffy clouds and a blazing yellow sun. The trees and grass are soft green, and the stone wall is a deep dark grey.

No longer does the wall shut in her world, for now she can see over it to the life beyond, to the road leading away from her childhood and girlhood. She has become mature, seeing life in its true and honest colour, and perhaps all the more mature for having been born with a sense of wonder.

ON HAVING A SENSE OF WONDER

A thoughtful, competent treatment of the subject.

In our society, those people who possess a true sense of wonder, a real appreciation of what is happening in the world about them, are apparently becoming increasingly scarce. The fierce, mundane occupations of the business world offer little to edify the soul of the potential dreamer. Instead of contemplating the permanent, enduring wonders of thought, people seem quite content to think only of their petty concerns of the moment. The world that we have built to supply us with the needs of our bodies is gradually depriving us of the needs of our minds and our souls.

The idea that wonder, or a sense of wonder, is characteristic not of the wise man but of the fool is maintained by many men whose opinions our society has come to cherish. No longer is the poet regarded as the choicest spirit of his age, but rather is he looked upon as the victim of some instability of character. Fear for the future and uncertainty in the present are the dreadful forces which are destroying our sense of values. Any thought or action which has no "practical" worth is at once discarded as useless. The present tendency is not toward artistic individualism but toward a stagnant conformity to the current practices of society in general.

He who is a victim of his environment, who is satisfied to live without a sense of wonder, can know little of the delights of life. The man who can admire the trim lines of a new automobile but who is insensible to the aesthetic appeal of a meadow sprinkled with the flowers of spring has sold his soul to a world of mere material pleasure. When one's appreciation for natural beauty is gone, nothing remains but a tiresome, prosaic world filled with sorrows and disappointments. But if we cultivate aesthetic perception and reject the desire for material gains, we can yet establish a world which possesses food for the soul.

Wordsworth saw in nature those basic principles which should be reflected in humanity. As he beheld the strange, captivating world of nature, he felt a calmness, a previously unperceived feeling of serenity, passing through his heart. The cares of the world were lessened and finally forgotten. Plato, the greatest of the ancient philosophers, also observed a harmony of existence which taught to him the meaning of life. Without this desire to wonder at the reasons which lie behind ex-

ternal appearances, how can we ever hope to attain true felicity of spirit? It is only by preserving an enquiring, philosophical sense that we may still all the doubts, hesitations, and fears that daily assault our lives. Thus may we realize that there is a power, a force, that can sustain us even in the darkest hours of worldly adversities.

"AMUSEMENT IS THE HAPPINESS OF THOSE THAT CANNOT THINK"

An interesting exposition.

Alexander Pope, although doubtless renowned in his own field, has had the temerity to propound a sweeping generalization that even he would have trouble supporting on all counts. He is like those actresses who, having attained a certain notoriety in pictures, seek to lend aid to the starving soap industry by fervent and public avowal of their use of a particular brand. No, I think that the truth of the statement depends on the definition of the word "amusement."

For many people, the surface interpretation is true. For them, the height of bliss and joy occurs when allowed to recline before a television set where "the fights" are being waged in all their gory' glory. All that this intelligent member of society has to do is sit and stare. He need not even watch, as the announcer will tell him anything he needs to know, if he decides to doze awhile. Or else, after a hard day in the assembly lines—(I have nothing against assembly lines personally. They are very wise things), after a hard day in the assembly line, the tired worker hurries home to take up his newest acquisition, the latest copy' of Pearl Finley Larduer's series on the lawyer Terry Jason of San Francisco. Just look at the last page first to find out the solution to the story. Still other people enjoy the mental stimulation of a good quiz-program. You sit by your radio, listening to the panel of experts tell you what is the average weight of a baby elephant, or who were the co-publishers of Shakespeare's first folio. Indeed I might continue 'til Dome's day citing examples to prove Pope's point.

But there is more to amusement than mere surface enjoyment. Can you tell me that no one derives amusement from working out a difficult cross-word puzzle. The success of these every day items and their close relation the "Newspaper Contest" are abundant proof that in ordinary affairs we obtain amusement from using our wits. Moreover let us dig deeper. Is it possible that Mozart or Schubert did not gain happiness from the composition of their great works? that many of our most brilliant men and women are not satisfied and amused by working out difficult problems of physics or medicine?

Therefore I would make my definition of amusement as follows: "Amusement is enjoyment one obtains from doing something one likes." I feel that God gave us our minds for more than just work. We must struggle and live by them yes, but surely we would be missing a great opportunity of truly living if we forgot that, to paraphrase Milton, "They also amuse themselves, who only stand and think."

THE CITY BY NIGHT

Apt words create a true impression.

The daily miracle brought about by darkness never ceases to amaze me. In a matter of hours the city streets with all of their mad rushing

and bustling of activity are wrapt in sombre velvet. As the night hours creep stealthily onward, the city herself loses some of her frantically continuous motion. The harsh clangings and honkings of the sunnier hours sink into a steady hum. Row upon row of houses lie mysteriously silent appearing oddly unfamiliar. Many of these houses are entirely dark, but from their neighbours a lighted window gives evidence of life and activity. Leafy sentinels on shadow-filled avenues whisper excitedly as nocturnal breezes gently toy with their swishing robes. The occasional roar of a passing truck and the piercing shriek of fast-moving trains disturb only temporarily the calmness of the night air. The racing pulse of the weary city is slowed for a short time, but somewhere in her sprawling body throbs the life and motion which gives to her a reason to exist.

In the partly-lighted factories and the darkened bulky warehouses lies her source of life and even the power of night cannot still those pounding engines or silence the rasping presses. Here her men and women toil for their daily bread. Here is the heart of the city! Even in darkness a bit of her industry must operate smoothly. Through the long night shift tired-eyed men still shovel dusty coal into yawning furnace mouths, or check with necessary precision minute indicators on intricate dials. As the hours file by, the city's pulse beats slowly but surely and with it there is a semi-conscious instinct for self-protection.

Her hospitals, her police force and her fire fighters are also on the alert. Through darkness and light these workers protect their homes and their city from any hint of danger. They stand guard over the darkened houses and the partially-lighted factories in order to keep their city alive.

Looking at the darkened city I do not see all this at once. I see first the quiet streets and homes, then the active factories and finally the protective guard. As I see it, the city at night is not dead; she merely sleeps. However, even in her sleep she lives and prepares herself for the next day's work.

THE TYRANNY OF FASHION

A blend of humour and common sense.

To regard fashion as a tyrant may seem extreme, but one must be noticeably individualistic to escape the laws of the fashion world.

If one were employed in any part of the fashion industry, the need for constant change would be apparent. If styles did not change, people would not have to buy new clothes until the old ones wore out. And with the textile industry bent on producing practically indestructable fabrics, clothing would last for a *long* time! It must be admitted then, that at least some of the change to which fashion is addicted is based on economic principles. However, to the person who pays — and pays! — for every fashion change, the 'principles' seem entirely lacking!

No doubt you have heard Christian Dior referred to in accents and attitudes which were anything but Christian. He is the man who was responsible for the last really violent upheaval in the fashion world. As a result of his arbitrary lowering of the hem-line a few years back, more women hadn't 'a *thing* to wear' than ever before. It required a really strong personality nicely blended with belligerence, to wear a vulgarly short dress after the Dior news broke. No matter how firmly one resolves to resist the dictates of the costume designers, any drastic change always brings capitulation. There are few people in the world who thoroughly enjoy, or can even tolerate, being considered "odd". A person

who is not dressed according to the accepted mode is conspicious; therefore one conforms. While Christian Dior lives, and dictates, it would be wise to cultivate a few short friends!

There are people who accept, nay, who reach for the assurance of fashion changes in a manner which encourages further tyranny. Let me illustrate. Each year brings some article of clothing or some accessory which one meets everywhere on every age and state of female. Last year, for instance, "pedal pushers" were to the fore (not to mention the aft!) Circumstances and shape were disregarded; everyone wore "pedal pushers." Colour is another aspect of fashion which is popular by the year. (Even men are all in "charcoal" and pink this year, but that is a welcome departure.) According to Vogue, the colour for this summer is "pineapple." To Vogue, "pineapple" is more subtly exciting than "yellow." If you watch, you'll see yellow, I mean "pineapple" in every article of clothing this summer.

Now, I have no solution to offer; I have no substitute for this tyranny of fashion. I can only suggest an acceptance of the inescapable, modified by your economic limitations, and a modicum of good sense.

THE VILLAGE BY NIGHT

A thoughtful, narrative approach.

The door of the little frame house opened with a protesting squeak, shedding a rectangle of yellow light onto the sea of black grass, as Sandy stepped out into the night. He glanced briefly at the starless sky, and heaving a sigh, started for the hill with measured steps. It was a habit with him to go to the hill on fine nights; he sat up there on its time worn crest, looking down on the twinkling lights of the next village, dreaming of Scotland with an aching heart.

The air was close and inky black; twice he stumbled among the tall chicory weeds, but finally made the top of the hill. Sandy was vaguely disturbed and not a little restless that night. He tried to think as usual of his own Scottish village, the home of his boyhood, but the old familiar thoughts wouldn't come to his mind. The glowing lights from the snug little houses below him seemed to be beckoning somehow, and he sat against the hillside, thinking suddenly about the village in front of him. He had never really noticed it before.

Sometimes he went down in the mornings to get tea and scones, but the young boy always made him uncomfortable. He knew they were laughing at his beard and rustic clothing. And that woman in the general store thought he was a mite queer, Sandy knew.

Now it looked friendly down there in the village. He couldn't see any movement but something seemed to reach out to him, and he was warmed by the feeling. He found himself walking towards it.

Sandy couldn't see the dust that billowed around his feet on the dirt road, but he could smell its good earthy odour, sharp in his nostrils. On either side of him the neat white picket fences gleamed in the darkness and they reminded the old Scotchman of the Highlanders in the pipe bands, standing stiffly, one after another, as far as he could see. The rosy light from a window cast a glow on the fence in front of a house, and made it turn pink. It warmed the cockles of his heart.

Sandy removed his pipe from his tartan vest and filled it with shreds of tobacco. The smoke, mingled with the pungent scent of the poplars, made him shiver pleasantly the way the heather used to. Was this the

village that he had shunned? Were these the sturdy oaks that he had chosen to ignore for a dream?

Tears came into Sandy's blue eyes. He was seventy-three now, and that was getting on, he reflected. There wasn't much more time to fall in love with this little place. The wind shuddered through the trees, as if to warn the old man of the approaching storm, but Sandy didn't care for storms or dreams just then. He was peering through the night, trying to discern the outline of every shrub and pathway. In a sudden flash of lightening that was beginning now, he saw a narrow path among the weeds of the vacant field to his left, and a little red house at the end of it. This was the village at night he thought, the lights in the houses, the dust, the trees and unknown paths, the wide fields beyond, dotted with more houses, and there were people. Under those roofs were people just like Sandy, just like the ones he had left so long ago in Scotland. They had their happiness, their bitter moments, their forgotten dreams, their hopes and plans just as he did.

It was funny, he thought, how he had sat up on the hill night after night, sometimes until dawn, never really seeing the village, never wanting to see it, afraid perhaps that he might like it and feel as though he had sinned against his native land.

Sandy drew contentedly on his pipe and started off towards the hill, listening to the companionable crunching of the pebbles at the roadside under his feet. Best to get home before it rained he thought.

H. *Sample Essay—Poor*

The following essay was seriously defective in style. The merit in the thought could not save it from failure. The essay was placed under twenty-four marks (40%).

COLOUR IN MODERN LIFE

Colour, whether or not we stop to realize it, plays a very important part in our modern living. Have you ever stopped to realize what an important roll colour plays in our everyday living? Twenty years ago colour was something that had not be thought of for anyone but women.

In the field of clothing for instanse, women had alway, or at least up until recently held almost a monopoly in bright coloured clothing. Now however if you were to go on any golf coarse or playground or beach you would find men attired in pants whose colour ranged from navy blue to baby blue and pink. Women say this is a shameful state of affairs but they do not stop to realize that in the years past they worn colours some of which are far beyond the realm of realism. It is true that in the twentys mens clothes had a touch of colour but this quickly faded out. If it had not been for the depression and the war I think mens clothes would have become more colourful long ago.

Colour has not alone been confined to clothes, through a careful study scientists have found that certain colours represent certain things. For instense they discovered that men who work in factories are more careful around machines painted red than those whose colour is conventional, also they have discovered that a brown box is much harder to lift than a green box of identical weight. This is all in the mind of the worker true, but if this can be done it shows the possibilities of colour in the future.

Colour, scientists have discovered, also plays an important part in our food. Where people who had volenteered to take certain tests were fed bluish steaks these people reported that the food lacked its characteristic taste. I am sure that I myself would not like to eat red marked potatoes or purple cabbage salad.

Sailors for years have used coloured flags to transmit messages whether they were storm warning or who the captain of the ship is. Colour on shipboard plays a very important part. When warning red is flashed danger is at hand. This is only one example of what colour means to a sailor.

Colour also means a lot to people who sell thing to the public. A manufacturer of a glass liquid cleaner for instance must consider a lot of things. First of all what colour would a housewife like the cleaner to be white, orange, pink, blue, or red. What colour can or bottle should be use, he must decide the colour of his label. All these things enter into the sales of a new product on the market.

Colour is also used to show our loyalty. Iń our clubs within our school we have our colours, our school has its colours. This continues up until we have the red white and blue to which everyone in North America shows his or her loyalty.

I is easy to see that have in the past as well as in the present placed a very great deal of support to colour. When we stop to consider the thousands of things that we use colour for now that we wouldn't have thought of twenty years ago, it is only then that we realize the wonderful oppertunities that there is for colour in the future.

Question 2. Reconstruction of Passage—9 marks

Candidates failed to understand the meaning of "reconstruct" which should have implied "combining."

Sample Answer No. 1 (2 sentences)

(1-7) On his arrival at Quebec at the end of May, 1838, Lord Durham issued a proclamation in a style that was dictatorial but in no way unworthy of an occasion which called for the intervention of a brave and enlightened man acting as a dictator. (8-12) He declared therein that he would unsparingly punish violators of the laws but he also frankly invited the co-operation of the colonists, stating that he wished to form a new system of government really suited to their needs and the altering conditions of civilization.

Sample Answer No. 2 (3 sentences)

(1-3) On arriving in Canada at the end of May, 1838, Lord Durham landed at Quebec. (4-7) There he issued a proclamation which, though somewhat dictatorial, was in no way unworthy of an occasion which called for the intervention of a brave and enlightened man acting as a dictator. (8-12) Declaring that he would unsparingly punish any persons who violated the laws, he *yet frankly* invited the colonists to co-

operate with him, and *affirmed* that he wished to form a new system of government really suited to their needs and to the altering conditions of civilization.

The chief requirement of the answer was that the candidate should so combine the twelve sentences that a proper relationship between principal and subordinate ideas would be revealed in a paragraph of two or three sentences. Sentences 1 to 7 might be combined into one or split 1 to 3 and 4 to 7, making two sentences. Sentences 8 to 12 might make the remaining sentence. Links between sentences 9 and 10, and 10 and 11 should create the right emphasis.

Deductions

(a) For writing 4 sentences, 3 marks were deducted, and for 5 sentences or more, 5 marks were deducted.

(b) Two marks were deducted for each major error, but not more than 4 marks.

(c) One mark was deducted for each error in expressing the facts and opinions in the original passage. These might be represented by the following captions:

(i) Arrival
(ii) Style of proclamation
(iii) The man for the occasion
(iv) Violation
(v) Co-operation
(vi) Motivation

Question 3. Grammatical Errors and Sentence Correction—8 marks

1. One mark was given for describing the error, and one for correcting it.
2. The marks given for the sentences written as corrections, or as explanations of the changes made were reduced by a plus if the sentences contained minor errors, or by one mark if they contained major errors. A plus or a whole mark for material or explanation might be cancelled by minor and major errors respectively.
3. Various explanations of the errors were expected, but they had to be either logical or grammatical.

Sample answers and evaluations

(a)	(i)	Many people of this decade prefer flying to going by train.	1
	(ii)	"Prefer . . . more than" was redundant.	1
(b)	(i)	What is needed today is men who are willing to assume social and political responsibility. Today's need is . . . Men who are willing to assume social and political responsibility are what is needed today.	2
	(ii)	The noun clause subject "What is needed" requires a singular verb, and the masculine noun 'men' requires the masculine relative 'who'.	
		OR	
		'Are' did not agree with its subject 'What is needed'.	1
		'Which' did not agree in gender with its antecedent 'men'.	1
(c)	(i)	George has three brothers, none of whom is as clever as he.	1
	(ii)	'Neither' may not refer to one of three.	1
			8

Question 4. Précis and Vocabulary—23 marks

Question 4 (a) Suggested definitions: (3 marks)

plausible:	having an appearance of truth or reason, seemingly worthy of approval of acceptance, fair-spoken and apparently worthy of confidence, deserving of applause, praiseworthy, commendable, acceptable, agreeable, apparently right.
diffidence:	lack of confidence in one's own ability, worth or fitness; timidity, shyness, want of confidence; distrust, especially of oneself; modest reserve; mistrust, doubt; modesty; backwardness, hesitation.
inefficacy:	lack of power to produce desired effect, want of efficacy, lack of effectualness, failure of effect, ineffectualness.

Definitions that fitted the context, such as 'respect' for 'diffidence' were expected, but any dictionary definition was accepted. The success that one candidate had in fitting the meaning to the context is quoted below:

Plausible is an adjective that is used when referring to something, in this case a conjecture, that is a reasonable supposition.

Diffidence is a noun expressing hesitation frequently out of respect or fear (perhaps of being corrected by a higher authority on the subject.)

Inefficacy is a noun expressing the fact that something, in this case magic, does not work, that no results are to be obtained from its use.

Question 4 (b) (20 marks)

The following are, in part, the standards by which the précis was marked:

Marks for Matter—12

1. Deductions were made from the marks for matter when the précis noticeably exceeded the stipulated length, 140 words. Précis of 150 words or more had progressive penalties. The candidate should count *all* the words in his précis.
2. To receive 12 marks for matter, the précis had to contain 12 of the 16 points in the outline. The points did not have to be arranged in the order indicated, but had to be logically connected.
3. One mark was deducted for the introduction of each extraneous point.

Marks for Style—8

1. Full marks were given for a concise, coherent style.
2. The candidate was not penalized for using the author's words when it was difficult to avoid doing so without changing the meaning. Consideration was given to the candidate whose style was strained because of an effort to avoid the author's words.
3. Two marks were deducted for each major error (of different types) up to a maximum of 4 marks. Minor

errors, including faulty punctuation were considered in estimating the mark for style.

Point Outline

Frazer surmises that everywhere an Age of Religion has been preceded by an Age of Magic	1
and wonders why a portion of mankind changed from the *beliefs and practices* of magic to religion	2
The *multitude, variety* and *complexity* of the facts concerned	2
and our *ignorance* regarding them	1
allow at best a believable though not fully satisfactory solution to so profound a problem.	1
Diffidently Frazer suggests that a slow recognition of the *falseness*	1
and *sterility* of magic by the thoughtful	1
led them to search for a *new* and more *useful* explanation of nature.	1
More sagacious minds must have begun to *observe the inefficacy of magic*	1
while simpler ones still *believed.*	1
A slow though profound *revolution* probably occurred	1
in the minds of those *observant* enough to make the great discovery	1
that man could not *control certain natural forces*	1
that he *believed* he could.	1
	16

Twelve of the above points were expected for full marks.

Sample précis

The following précis, submitted by one of the candidates, was considered excellent:

4. (b) Assuming that every Age of Religion has been preceded by an Age of Magic, an inquiry into the

causes of such a radical change is natural. We recognize that a full explanation of this problem is impossible because of the scarcity of information about the numerous complex facts to be explained, and we therefore must reach some reasonable explanation or conclusion from what we do know. We may suggest that the revolution began to occur when more intelligent people realized that magic did not really have the powers to produce the results which less intelligent people attributed to magic, and that they did not have the desired control over natural forces which they thought they had. They then knew that they must seek a more reasonable and satisfying theory about nature. Thus began the slow change from magic as a basic of faith to religion.

Spelling

The following words were commonly misspelled in the Composition Examination: abandoned, abandonment, accommodate, accustomed, achieve, acquaint, acquire, adequately, aeroplane (airplane), aggression, aisle, alleviate, always, ambiguous, amiable, antecedent, apartment, appears, arbitrary, athlete, audible, balloon, barrenness, beckoned, believed, beneficial, brilliant, buried, business, bustle, buy (bye, by), callous, camouflage, Canadian, canvas, curriculum, category, cereal (serial), ceremonies, challenge, chaos, circumstance, clannish, coherence, coarse (course), colonist, colourful, coming, comma, communication, comparatively, completely, conscience, conscious, continually, controlled, convenience, copyright, criticism, cruiser, curiosity, definitely, desirable, despair, develop, dictatorial, different, disappear, disastrous, discuss, dissatisfaction, distrusted, division, dying, effect, efficiency, elementary, emanate, embarrassed, entertainment, enthusiasm, equipment, equipped, exaggerate, existent, excusable, experience, explanatory, exuberant, falseness, familiar, families, fascinate, feasible, feminine, foreboding, foreign, forgotten, forth, forty, friends, frivolous, fulfil, generously, gossipped, government, grateful, grisly, hazardous, here (hear), heroes, illiterate, illuminate, imagination, immaculately, immediately, immensely, immigrant, impossible, inadequacy, inalienable, inconceivable, inconsistency, independent, inexhaustible, indicate, individual, inefficacy, inefficiency, inferring, ingenuity, inherent, insignificance, insis-

tent, intelligentsia, intelligent, intelligible, investigate, irrelevant, its (it's), judgment, laboratory, later (latter), lead (led), leisurely, loneliness, loose (lose), luxuries, magic, magician, magnificent, manoeuvre, mantel, marvellous, memento, minor, murmur, mutual, neutrality, nineteen, noisily, nonsense, noticeable, nowhere, occasionally, occurred, occurrence, of course, offered, omit, opinion, parallel, parliament, pastime, performance, personal, personalities, persuade, pertinent, planetary, plausible, pleasure, plural, populace, possessed, prairie, preceded, prefer, preference, preferring, presence, privilege, proceeding, professional, pronoun, psychological, pursue, questioning, quit (quite, quiet), radical, really, receive, recognizing, recuperating, referred, relative, relevant, religion, resemble, resources, respectable, restaurant, ritual, rhyme, rhythm, safety, satisfactory, scene, screech, seize, sense, sentence, sentinel, separate, serene, sergeant, shining, shiny, significance, silhouette, similar, similarly, sites, sizable, skilful, skiing, slogan, solemn, spectator, speech, socialite, source, stubbornness, succeed, successful, superintendent, temperamental, tense, than (then), there (their), to (too, two), together, toleration, torrent, transferred, tragedy, trapeze, travelogue, treacherous, tries, truly, tyrannical, uncontrollable, universally, unmercifully, until, useless, veritable, violator, visitor, weird, where (were), whether (weather), woman, women, writing, yield.

Legibility

Teachers should advise students to adopt a readable script and to make greater use of the blank pages of the examination booklet for rough work. Care in arrangement and legibility are decided assets to a candidate in Grade XIII English Composition. In this examination candidates who hand in careless and untidy papers automatically penalize themselves.

Many candidates double-spaced the lines in the essay. This does not seem necessary.

There were many candidates who lost valuable time in recopying. Rough work—especially a brief plan—is helpful, but it is a waste of time and effort to copy, often word for word, the whole essay.

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